The Nightmare That Worried Edwin Booth Toward the Last-Play Bills This Week.

New York Telegram.

A great many persons who go to the theater constantly often wonder how actors learn their parts. In the old days actors had very different methods of committing their parts to memory, and to-day of the few actors who still play in repertoires probably each has his own pet method of learning his lines.

In the matter of "recovering parts" actors differ very much. Some study very quickly and some are very slow, and it is an accepted rule of the theater that actors who learn their parts easily lose them with equal ease, while the actor known as a "poor study" gets his lines to keep them.

John Mason was a very quick study, and could learn a part with any number of people about him, chatting and change. It has many times been a marvel to cose who knew him well that he learned a part at all, as he would walk about a room full of people, by turns studying and talking, and finally fling the book from him and take part in the sport, and yet, on the first night, be quite perfect. Indeed, he was an sually good first-nighter.

Every one knows that in his later days, Every one knows that in his later days, when Edwin Booth was taxed with not giving any new parts to the stage and was urged to play some novelty, he frankly owned that it would be impossible for him to learn a new part. Nor is this strange. The actors of Booth's time learned most of the leading Shakspearean and other roles from hearing them over and over again. Booth must have imbibed his Shakspeare more by an oral process than in any other way, and never was quite able to know just when or how he learned it. Booth used to say that if he missed a word it was well-nigh impossible for him to go on, and that, in the last years of his life, accounted for the often hurried and monotonous delivery of his lines. His fear of stopping overpowered him. This was because the saying of the words had become purely mechanical. Of course, all this merely concerns the learning of the lines of a part, which to-day is but a small fraction of the art of acting.

In the old days the ordinary actor had one of two things to do. If he were playing for the first time an old role he had all the traditions of the part to learn, or usually he had seen it done by so many other actors that they came to him as second nature. If it were a new part he had to make up in his mind what sort of a man he was to play, and then he went ahead on traditional lines.

To-day there are methods very different for the actor of rank and the actor in the ranks. Every one knows the famous Coquello method. Pages have been written about the creative processes of the great actor, in which he bothers not at all for some when Edwin Booth was taxed with not giv-

ranks. Every one knows the famous Coquello method. Pages have been written about the creative processes of the great actor, in which he bothers not at all for some time with the actual words of the part, but foulds up before his mental vision the man he is to play—sees him in all his parts—his physique, his face, his manner, the color of his hair, of his eyes; hears the tone of his voice, knows even what he eats and drinks, and when the image is fixed in fast, fadeless colors, proceeds to learn such of his words as the author has written out. COQUELIN'S METHODS.

Coquelin, before he acts a part, knows not only what the man he is about to play does in the circumstances the author has set down, but what he would do in very lifferent circumstances, indeed, in all cir-

But actors of less rank have not this Some one else does all this concelving for them. If it is a Pinero play, it author. If you read Pinero you will

ceiving for them. If it is a Pinero play, it is the author. If you read Pinero you will see that he leaves the actors very little discretion in conceiving the parts. He tells them exactly how oid all his people are, what they look like, and sets down the salient points of their character, so that the actor's skill is in patching the author's conception, and his failure in not doing so. Three weeks are by no means considered long for the rehearsals of a play to-day, and often an even longer time is given, although it is becoming a conviction that overrehearsing is even worse than underrehearsing a play.

To-day actors do not go to rehearsal letter perfect. That is a rather foolish thing to do, although from a force of habit old actors will still do it. Usually they simply carry their parts, and it often happens that they have not really read them. It is not uncommon for actors not to know their lines until the last rehearsal. The business is of much more importance than the words in the eyes of the modern stage manager.

There is much excuse for actors who do not learn their parts until the last rehearsal is called. Very often the entire piece is rebuilt at rehearsal, so that if actors have learned their parts before those parts are really completed they have the difficult task of wiping out the lines they have learned and putting new ones in their places.

Robert Taber is a slow, laberious study, acquiring his lines with the utmost quiet and application to master his lines, but he takes an unusually long time, and has never yet been able to take an engagement on a short notice—to "jump lito a part," as it is called in theater vernacular—as so many actors, like Maurice Barrymore, who has more confidence than accuracy in this matter; or Lackaye, or John Mason, or John Kellard can do.

Mrs. Taber is also a rather slow study.

During their recent preparation for "Co-

ter; or Lackaye, or John Mason, or John Kellard can do.

Mrs. Taber is also a rather slow study. During their recent preparation for "Colombe's Birthday" they both found Browning's verses so difficult to commit that they were nearly in despair over it.

In the days before Sydney Armstrong went into the forces of Charles Frohman to play the same parts year in and year out she used to declare that the only way she could possibly learn a part quickly was by lying flat on her back with her heels in the air.

Her favorite position was lying on the bed with her feet on the top of the footboard. She confessed to this fact when taxed with it, and was much amused when it was suggested that this effort to keep her thoughts from running out of her head was doubtless the same principle that always actuated collegians when they cram for their midwinter "exams."

At the time, if you make a tour of the Harvard dormitories, you will find that more than half the fellows who are at work have their heels on the mantelpiece or on the table, while the nearer they are to being reversed the better able they are to study.

HOW ELLEN TERRY STUDIES. No one who knows Ellen Terry would how she learns her parts. "Lady Nell," as her friends call her, would, of se, lie down among many cushions in the cheerfulest place in her lovely house, and keep quite still, if it were wintertime, but in the summer she would study out of

When she is at her town house, at Barkston Gardans, she studies in her tiny little sitting room. It is just off the dining room, and is said to contain more chairs in a small space than any room in the United Kingdom. In one corner there is a divan. It almost takes up the entire room, and it is covered with cushions of every shape and size.

the divan is a shelf of Shakspeare and here Ellen Terry reads and in winter. But many of her parts

World's Fair



HOW PLAYERS STUDY

lights to be out or doors, down in Winchelsea, in her pretty flower-filed gardens.

Some stars learn easily, others

some stars learn easily, others

have to sit up nights.

lights to be out or doors, down in Winchelsea, in her pretty flower-filed gardens.

Some actors can read a part once or twice, and it seems as it it were photographed on their memory, while others cannot acquire a role of any length in a week.

It will be remembered that George Alexander, during the second engagement of Irving, jumped into Benedick at a few hours' notice.

notice.

He had been supposed to understudy Irving, but the idea that the chief would ever be out of the bill had not occurred to him, so when, after he had gone to bed one night, a messenger went over from the Vendome, Boston, to the Tremont House to tell "Alick," as he was called, that Mr. Irving would not play the next night, he found Alexander absolutely unprepared to play the part, and with only the next day to get his lines.

lines.

Benedick is a very long part, but he did it, and with hardly a slip. Yet even that was not a task as hard as it looked at first, for the young actor had heard the lines so many times that the hardest task was to let slip his own cues and remember that he was no longer Don Pedro, but Benedick.

Eben Plympton has done some very amazing work as a "quick study," while Maud Harrison's task of learning Kate Kennison on the train between this city and Pittsburg in the night and playing it the next day, with one rehearsal, and that without scenery, costumes or properties, is too rescenery, costumes or properties, is too re-cent to need repeating. But for that matter, the annals of the stage, both local and otherwise, are full of examples of "quick study" and absolutely lightning-like jump-

study" and absolutely lightning-like jumping into parts.

It is an equally interesting fact that the more used one becomes to a role the more likelihood there is of going to pieces in it. While a part is new it is easy to pick one's self up after a slip, but when a play has a long run the least error is likely to throw every one out. It is recalled that during the last run here of "Jim, the Penman," when it had been played at least three seasons, some one made a slip in the third act, and it was fully two minutes before those in the scene got straightened out in their lines.

AT THE LOCAL THEATERS.

Marie Wainwright in Her Delightful

Play, "Daughters of Eve." Miss Marie Wainwright, who has not been seen in this city for several years, will be the star during the first half of this week at the Grand Opera House, in the new and very successful society drama, "Daughters of Eve." Miss Wainwright is one of the most attractive and accomplished of our actresses. Gifted by nature with a beautiful face and form and a voice of singularly musical quality, she has the advantage of years of training as leading woman with such masters as Edwin Booth, Lawrence Barrett and the elder Salvini. For six years she has now been an acknowledged star, and has been identified with many successful productions. Her greatest triumph has, however, been won this season in "Daughters of Eve," which was written for her by A. E. Lancaster and Julian Magnus. In New York, Chicago, Philadelphia and nearly all the largest cities this play has made a profound impression, and has been praised as one of the strongest and most interesting of modern pieces. While the main thread of the story is serious, there is a plentiful comedy relief, much of which falls to Miss Wainwright, who has the novelty of playing the dual role of twin sisters. Special scenery is employed, and the costuming of Miss Wainwright and the five other women of the cast is frequently spoken of as particularly gorgeous, Miss Wainwright has always had the reputation of the leading man, Nathaniel Hartwig, has held that position for two seasons. The engagement is for three nights and Wednesday matinee at popular prices. The New York Herald of Oct. 23 last said: "Miss Marie Wainwright appeared last

night at the Harlem Opera House in Messrs. Lancaster and Magnus's play. 'Daughters of Eve.' There was a large audience, and the piece achieved a pronounced success. It is admirably constructed, the interest never flags and the story is told interest never flags and the story is told in a very direct manner. Moreover, the dialogue is crisp, and epigram, quip and repartee in the comedy scenes succeed one another in rapid succession. The authors of 'Daughters of Eve' have evidently made a study of Augier, Sardou and Dumas, and have, consciously or unconsciously, adopted their methods with brilliant results. The story which is on the strongly emotional their methods with brilliant results. The story, which is on the strongly emotional order, is of twin sisters, one of whom has erred and wandered from home, and the other lives under her father's roof and eventually marries the man of her choice. Miss Wainwright, in the dual characters of Rose Wycherly and Rhoda Daintry, acted with much feeling and intensity, and differentiated the characters with judgment and discretion. She was particularly strong in the final scene, where, after declaring her love for her sister's lover, she leaves and enters a sisterhood. Miss Wainwright was adequately supported by Mr. Nathaniel Hartwig as Robert Hawthorne. A word of praise is due to Mr. Cecil Magnus for his performance of Fred Bantam. The other characters were in competent hands."

Walker Whiteside Coming Thursday. The announcement that Walker Whiteside will appear at the Grand next Thursday, in a production of Shakspeare's sublime tragedy, "Hamlet," will afford theater-goers here an opportunity to study one of the most brilliant young candidates for the mantle of Edwin Booth of any before the American public. Mr. Whiteside has gained flattering praise from eminent critics and discriminating patrons of the highest form of dramatic art. During his engagement of three weeks in New York and four weeks in Chicago last season he was lauded as the greatest living exponent of "Hamlet." Perhaps the most pronounced, and, withal, beneficial transition made in the annals of the theatrical history of America was the acceptance of the school of acting in which intellectuality reigned supreme, as expounded by Edwin Booth. Mr. Whiteside has followed closely that school of acting, and in which its adherents study nature and place naturalness paramount in ture and place naturalness paramount in the art of acting. It is perhaps on this ac-count that Mr. Whiteside has been hailed as the coming legitimate successor of Mr. Booth. The repertoire for his engagement at the Grand is: Thursday night and Saturday matinee, "Hamlet;" Friday night, "Richelieu;" Saturday night, "Othello." The sale of seats will begin to-morrow morning.

The announcement of the return of John Philip Sousa and his concert band of fifty musicians to English's, next Saturday night, splendid welcome awaits the magnetic conductor. Sousa is now on a tour which promises to exceed his triumphs of last season. The merits of the organization or the talents of the peerless Sousa himself need no enlarging on. It is enough to say that the organization is playing in superb form, receiving the enthusiastic plaudits of critic and public in a manner which sets at rest all doubt of its superior greatness. There is yet further cause for the musical public to congratulate itself on the coming Sousa concert, and that is the appearance sousa concert, and that is the appearance of two artists of superior talents with the band in the persons of Miss Marie Barnard, soprano, and Miss Carrie Duke, violinist. Miss Barnard brings the combination of a splendid voice and method, with a fine stage presence, and Miss Duke is all that the most enthusiastic can claim for her. The advance sale opens Thursday morning next.

Lillian Russell Next Week.

The most important event of the season at English's will occur next week, when Miss Lillian Russell and her comic opera terpleces. This will be Miss Russell's first appearance in this city for several years. She is not only the most popular exponent of light opera in America, but also probably the best known, and certainly the most handsome, as well as the most capable. singer on the stage at the present time. Her right to the title "the queen of comic opera" is not disputed. It is safe to say that there is no singer living who is so well calculated as she to fill the role of the Duchess of Geroistein in "The Grand Duchess." This role, originated in Paris many years ago by the great Schneider, requires a woman of most prepossessing appearance and exceptional beauty. It also requires an artist of fine voice and a complete knowledge of the vocal art. All of these qualities are combined in Miss Russell, and not one of the many characters sell, and not one of the many characters sell, and not one of the many characters in which she appears suits her better than "The Grand Duchess." It is staged in magnificent style. At Abbey's Theater, New York, which production will be given here, the sumptuousness of the costumes, as well as the elaborate stage appointments, caused the highest praise, and the enthusiasm of the public was almost boundless. The company is under the management of Messrs. Abbey, Schoeffel & Gran. "The Grand Duchess" will be the bill Monday and Tuesday nights. "La Perichole" will be given Wednesday night in as superb a manner as

The Park's Offerings. At the Park J. C. Stewart's "Two Johns" Comedy Company will appear the first half of this week, opening to-morrow afternoon, in an up-to-date presentation of that mirthprovoking-comedy, "The Two Johns." The company is headed by that ever popular comedian, John C. Stewart, and the man-

comedian, John C. Stewart, and the management has surrounded him with a strong company of dramatic, musical and specialty artists. Among the special features in this great laughing success may be mentioned the singing of Miss Mabel Meredith, the Star Quartet and Edward Schofield, the Irish comedian. The play is too well known to need any special recommendation.

On Thursday the musical farce-comedy, "Hoss and Hoss," which has been seen in this city at the Grand, will be given a three days' engagement at the Park. In "Hoss and Hoss" laughter is king, and all the situations, dialogue and surroundings are conceived and executed for laughing purposes only. Carrie Sweeney, of comic opera fame, and Harry Crandall, the German comedian, are in the cast.

Empire Theater. Lovers of athletics will have a good opportunity, at the Empire this week, of observing the merits of Peter Maher, of Dubyears has created much interest in sporting circles, and has earned for him the title of the "coming" champion. Mr. Maher will be at the Empire Theater all week, in conjunction with his own company of vaudeville stars, among whom are the following: Conley and Madden, clever Irish comedians; the charming little soubrette, Miss May Rhea; Lew C. Mettler, the mimic; the Keegeans, comedy duo; Campbell and Beard, the "emperors of music;" Price and Mack, black-face comedians, and the two character singers, the Bros. Mayo. The performance concludes with the laughable comedy entitled "McCracken's Reception," in which the Irish champion is introduced, in conjunction with Billy Hennessy, of Boston, and Peter Lowery, of Dublin, Ireland. These men will meet all comers for scientific points. the "coming" champion. Mr. Maher will be

Amherst Boys' Programme. Thirty-two Amherst College boys will give an entertainment at Plymouth Church Tuesday evening. The three clubs of Amherst-glee, banjo and mandolin-are represented by these boys. They will render a programme selected for this occasion. programme selected for this occasion.

Among others these will be given: "Old Amherst," Glee Club; "Columbian March," Banjo Club; "A Highly Educated Man," solo by Mr. Mossman; "La Mano Nera-Waltz," Mandolin Club; "Three Beggars" and "Daddy Longlegs," Glee Club; "March of the Janizaries," Banjo Club; "The Three Glasses," octet: "A Singing Tragedy," solo by Mr. Porter; "Schneider's Band," Glee Club; "Molly Bawn," solo, Mr. Loud; "Gitanella," Banjo Club; "Amherst Medley," Glee Club.

ley," Glee Club.

The Amherst boys visit this city for the first time, and should be greeted by a large audience. Leading society women have arranged a reception for the boys after the concert, and to which invitations have been issued, but this will in no way interfere with the concert, as it is purely a public affair. Tickets at Baldwin's music store.

The name of Sydney Rosenfeld's new comedy, written for Stuart Robson, is "Lightfoot's Wife." An Eastern critic suggests that DeWolf Hopper might make a hit in London, especially in "Dr. Syntax."

Mme. Rhea's new play, first presented at the Coates Opera House, in Kansas City, recently, is called "The Parisians." It is said to be of the French Frenchy. New York's 400 turned out in large num-bers at the first night of Mrs. Potter and Kyrle Bellew in "Charlotte Corday" at the Herald-square Theater in New York. The land of the sacred cod and of the

worshipers of Browning-Boston-is said to have given to DeKoven and Smith's "Rob Roy" even a warmer reception than did New York. Yvette Guilbert, the French music hall singer, about whom foreign correspondents have raved for a year or two, is coming over next fall for Oscar Hammerstein's new music hall.

Jessie Bartlett Davis, the celebrated contralto of the Bostonians, used to sing the role of Buttercup in "Pinafore." She was married shortly afterwards to W. J. Davis, the Chicago manager.

Clever Cissie Loftus has been stumped in her effort to imitate one of our American artists. The little English girl cannot "T'row down McClosky" so that anyone is even faintly reminded of Maggie Cline. John Hare, Henry Irving, Charles Wyndham and possibly George Alexander will come to America next season, but Mr. and Mrs. Kendal will leave us alone, and Beerbohm Tree has not yet made up his mind. Miss Helene Mora, who is to appear next season in Indianapolis at the Grand Opera House in her new play, "A Modern Me-phisto," is singing with success "The Home of My Childhood," composed by Barclay Walker, of this city. Paderewski is alleged to have declared recently that there are two musical nations in the world, the gypsies and the Jews. With all others the love of music is acquired by cultivation, but gypsies and Jews

are naturally musical. Sybil Johnson is engaged by William A. Brady to play "Trilby." It will be remembered she made a sensation a few years ago by appearing undraped as Iza, the model, in the "Clemenceau Case." But that was before living pictures or bronze statues were heard of.

Mrs. Langtry will return to England early in May so as to attend the yacht races on her schoner. She will take Effle Shannon with her to tour England in "Gossip," and will return to America next fall, when she promises to appear in an English version of "Camille," written by herself.

Mrs. Potter, Kyrle Bellew, Mrs. Langtry, Charles Frohman, Jacob Litt, Myron B. Rice, Mr. and Mrs. Charles Hoyt, Mr. and Mrs. Thomas Q. Seabrooke, Marie Wainwright, Katherine Grey, Grace Kimball and Alf Hayman are among the theatrical people that will go to Europe and back this summer.

Camille D'Arville says that the reason she got that infernal machine, which some crank sent her last week, was because some person from Holland was angered at her changing her name. Miss D'Arville's real name is Neeljte Dykstra. Instead of getting a bomb for this change she should have been sent a bouquet. Marie Wainwright feels that she has ac-Marie Wainwright feels that she has accomplished something that is rather remarkable this year. She is the only American star that has appeared throughout the entire season in one play, "Daughters of Eve," written by American authors. Here and there she has given occasional matinees of "Camille," but to all intents and purposes "Daughters of Eve" has been the medium for the display of her ability during 1894-95.

ability during 1894-95.

Henry Arthur Jones, the famous English playwright who wrote "The Masqueraders," "The Bauble Shop," "The Case of Rebellious Susan," "The Middleman" and "The Dancing Girl," is not one of those dramitists who think the actors that impersonate their characters are mere puppets. "I gladly admit," he says, "that it would be impossible to overestimate the advantage it has been to my plays to have the chief parts in them impersonated by such actors as Ecerbohm Tree, E. S. Willard, George Alexander, Charles Wyndham, and, from what I hear. enry Miller, John Drew and E. H. Sothern.

Senator Call's "Pants."

One of the best stories of the day is one One of the best stories of the day is one that William E. Curtis sends from Florida. It is about Senator Call, the ind of the crackers and the person of the stocking incident in the United States Senate. Curtis says Senator Call makes an election tour through the State and always dresses in through the State and always dresses in ragged breeches. Reaching an humble home he will put up for the night, and in the morning will say: "I snagged my pants on the brush to-day, and I'd be under everlasting obligations if your good wife would mend them for me. In a day or two he rips off the patch and plays the same old warms again "The name of the women in game again. "The name of the women in Florida who have mended Senator Call's pants is legion, and it is ...e proudest event of their lives." This story is good enough to be untrue.

Woman's Courtesy Title.

Margaret Deland, in Ladies' Home Journal. The use of the term "lady" is plainly courteous. Even when the street-car conductor cautions us, "Don't get off, lady, till the car stops," or the cash girl waiis at us, "Here's your change, lady," and we feel half impatient and half amused, we hardly know why, even then, we do realize, I think, and appreciate, that it is meant courteously. "Woman, here's your change," would be distinctly unpleasant, even though strictly true, and not meant to be impolite. There is, however, another term which is coming more and more into use, which saves us either of these extremes. I mean the old, dignified, noncommittal word, "madam." "A conventional term of address," the dictionary declares it to be, "to women of any degree." The use of the term "lady" is plainly

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INCIDENTS PICKED UP ALONG THE BYWAYS OF INDIANAPOLIS.

A Woman Solicitor Causes Speculation in the North End-A Local Distillery.

Some of the people of the north and northeastern portion of the city have been somewhat exercised recently over the appearance of a woman in the role of an agent for a building and loan association. She has asked so many pointed questions, wherever she goes, that a suspicion has arisen that she is the detective of the county, gaining information for the tax assessors. At the county offices it is denied that there is any woman out for that purpose, but nevertheless the persons who have met the woman cannot see what the answers to the questions she asks can have to do with the success of any building and loan association. When she enters a house she does not announce her business, but gives her name and acts as if she had come to make a call upon the lady of the house. In the parlor she makes perself perfectly at home and does not mention her mission until she has chatted for a time on matters of everyday interest. More than one woman has been deceived by her, thinking her to be an acquaintance whose face and name

be an acquaintance whose face and name is difficult to recall. After the woman agent, if such she be, has made herself at ease, she begins to ask questions and point out the good qualities of the company which she represents. At one place where she asked that shares be taken she was met with a blunt refusal.

"Have you any building and loan stock?" asked the agent.

"Some," replied the woman of the house.

"How much?" asked the agent.

"Well, I don't er—"

"Ah, you don't remember," remarked the agent in a tone which implied that the person being questioned could tell if she would.

"I do remember," replied the woman of the house, "but frankly, I can't see that it is any of your business." The agent was not squelched. She asked more questions and had to be asked to leave the house. At another place she was told by the woman that the latter's husband transacted all the business.

business.

"You surely don't mean to say," remarked the agent, "that you don't know how your husband has his money invested?" The wife replied that business was no worry to her.

"Can't you tell me whether he has any building and loan stock or not?" asked the agent. The wife replied no. After asking more questions the agent withdrew seemingly much disgusted with the little business ability which some women show. The female agent asked the same kind of questions every place she visited and one or tions every place she visited and one or two husbands were vexed when they learned that their wives has given information, which was no one's concern, to a

One day the last week a trust deed was filed at the county recorder's office by the Distilling and Cattle Feeding Company, better known to the public as the Whisky Trust, for five acres of ground west of the city and south of the insane hospital. The leed was but one of the many filed in this and other counties where the trust has property, and it was made at the order of the court, which directed the trust It may not be known, but at one time Indianapolis had the promise of being an dianapolis had the promise of being an important whisky center. On the ground deeded is an old dilapidated still, which has not been operated for years. The distillery was built early in the seventies by a farmer living west of the city, and it paid well for a time. A two-story building was erected, which at present is almost ready to fall down. It is now a favorite retreat for tramps, After the still had operated for a time it was purchased by a Cincinnati man named Peffer, who enlarged the building and increased the capacity of the plant. It is reported that Peffer made money and also manufactured a fair grade of whisky. He had no competition here, and, this being a good corn center, the business promised to grow. Mr. Peffer was on the point of enlarging the distillery again, and it is said that a company had been formed to invest quite a sum of money, when the Whisky Trust was organized. About the year 1884 the trust commenced to buy up the small distilleries, and the property west of the city was taken in. It is not known whether the trust bought the property outright or paid Peffer for keeping it closed. Anyway, it galned control, and ever since a still of four hundred hushels capacity has remained idle, The apparatus is now almost worthless. The trust found it cheaper to buy the still or purchase its use than to have it running in competition with the distilleries of the trust. important whisky center. On the ground

They had an Italian locked up at police headquarters for theft. He was an ignorant fellow, and could speak very little English. During the afternoon a fellow-countryman of the prisoner called and asked to see him. The caller was as ignorant of English as the prisoner. He approached Superintendent Powell, and in poor English asked for the privilege of speaking to his friend. Mr. Powell looked sternly at the caller and

"You may speak to your friend, but what you have to say must be said in the presence of the turnkey." Then turning to the telephone man Mr. Powell gave instructions that Al Taffe be present at the interview. Mr. Taffe stood at the door and listened to the two foreigners talking, and he failed to "I wonder what Powell wants me to stand here for. I don't know what they are talk-ing about, and the bars keep them four feet

Telephone man Doss Shafer appeared at police headquarters one day the past week with an ugly scar on his forehead. The other officers asked for an explanation.

"I don't know how that scar came there, but it came while I was asleep, and the dream I had was horrible. I thought something was falling. The sensation was the most dreadful I have ever experienced. It seemed as if there was a great weight hanging over me ready to fall. I saw it coming and tried to get out of the way, but could not. I never suffered more. I screamed and something struck me, and I put my hand to my torehead to find that scar. There was not a thing in the bed, and how that scar got there I can't imagine. I believe it was caused by my dreaming that something did strike me." Several of the officers laughed, but Shafer said he would take oath that he had told the truth.

"O! Ah! I beg pardon, sir, but is the mon on the 'orse there the ladies' groom or her escort?" questioned a healthy-looking gentleman with florid face and side whiskers whose accent plainly showed his nationality. The question was asked of a passerby as a white lady and colored man cantered up North Meridian street side by side on horseback a few afternoons ago. When informed that the colored man was supposed to be acting in the capacity of groom, the Britisher added: "Beastly, beastly. Very improper form, you know. The groom should keep in the rear no matter how fast or how slow the lady pushes her 'orce. The only proper form, you know." and the gentleman from the country of proper form spoke with indignation at the queer things happening in this blarsted country.

The Christian Endeavor Society of one of the leading churches of this city enjoys the reputation of being an active force in the matter of Christian society. Last Sunday evening after the regular services by the society one of the members observed a young man and young woman in close companionship, whose loneliness indicated that they were strangers to all present. Animated by the spirit of Christian fellowship and desirous of aiding them to make acquaintances, a pleasant voiced young lady C. E. member addressed the couple and remarked in query, "You are strangers here?" Receiving an affirmative response, the young Christian said, "If agreeable to you, I will take pleasure in introducing you to our members. By the way, have you ever met our pastor, Rev. Dr. —?" The young gentleman was slightly embarrassed and looked downward to the floor. His companion glanced to his face, but before a blush had a chance to enliven the situation, she recovered her courage and replied, "Oh, yes, he married us last Friday." close companionship, whose loneliness in-

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> Have come in-perfect beautiesin Percale, Lawn, Mull, Sateen, Dimity; very latest style and new-est sleeve.

\$1.25, \$1.48, \$1.75, \$1.98 and \$2.25. Good Calico Wrappers, 57c and 75c.



New Styles Boys' Suits

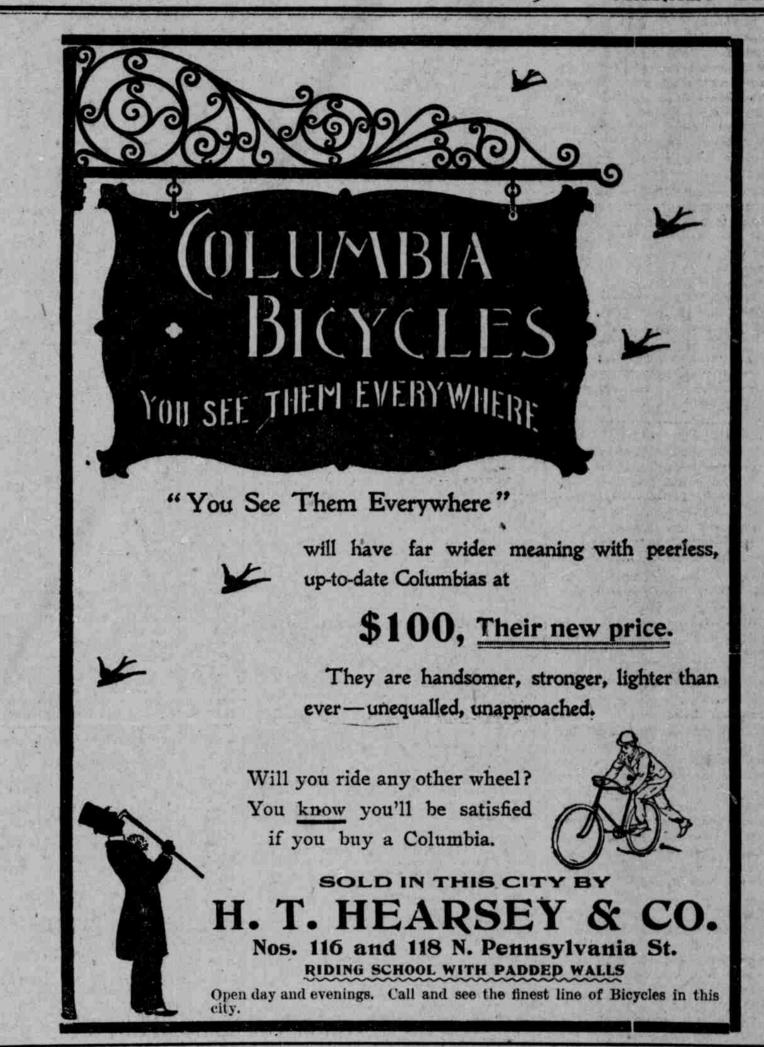
Have come in-pretty things for the 2-3-4-5-6-year tots-in Junior, Reefer and Jersey Suits, in fancy trimmed and embroidered Jacket

\$2.98 to \$7.50.

One special lot very fine Suits, were at..... \$1.39 to \$7.50

New Silk Waists, \$2.75 to \$9.75. New Separate Dress Skirts, 98c to \$10. New Children's Dresses, 25c, 30c, 35c up to \$5. New Spring Capes, 98c to \$10.

PAP'S STORE, ILLINOIS AND MARKET STREETS



PARK-PRICES..... 10c, 20c, 30c To-Morrow, Tuesday and Wednesday,

J. C. Stewart and Company of Sixteen.

The original funny production. Thursday-"HOSS AND HOSS."

To-Morrow **ENGLISH'S** German Theater Company, of Cincinnati,

"HONOR"

Followed by a Grand Bismarck Celebration. PRICES—Orchestra and Orchestra Circle, S1: Dress Circle and Balcony (reserved), 75c; Balcony (admis-sion), 50c; Gallery, 25c.

EMPIRE -- ONE WEEK PETER MAHER

Athletic and Specialty Company 10-BIG SPECIALTY ACTS-10. PETER MAHER—Ireland's Champion.
BILLY HENNESSY—Boston Welter Weight.
PETER LOWERY—Ireland's Bantam Weight. Will Meet All Comers for Scientific Points.

Wagner Recital WEDNESDAY EVENING, APRIL 3.

PLYMOUTH CHURCH. Amherst Boys Coming The Amherst College Gire, Banjo and Mandolin Chabs will give an entertainment at Plymouth Church, TUESDAY EVENING, APRIL 2. Admission 50 cents, with reserved seats. Seats on sale at Baldwin's, Friday morning, March 29.

PEARSON'S MUSIC HOUS

PIANOS Easy: Monthly: Payments GRAND To-Morrow TUESDAY WEDNESDAY

Popular-Priced Wednesday Matinee.



First Appearance in Several Years of

MARIE

In "the success of the season"-the brilliant Society Drama,

Daughters of Eve By A. E. LANCASTER and JULIAN

MAGNUS, presented with

Special Scenery, Gorgeous Costumes and a

PRICES-Night: Orchestra and side boxes, \$1; dress circle, 75c; balcony, 50c; gallery, 25c. Matine -Lower por, 50c; balcony, 25c. Thursday-WALKER WHITESIDE in "HAMLET."

PLYMOUTH CHURCH ENGLISH'S SAT. EVE.

One Grand Concert: ENGLISH'S OPERA SOUSA'S MARVELOUS BAND! The Elite Event of the Season!



It was the great band of the World's Fair.
It was the great band of the California Midwinter Exposition.
It is the great band of America and of the world.
Its leader is the magnetic John Phillp Sousa, who made the fame of the U. S. Marine Band world-wide.

As a band-master and a band composer he stands alone.

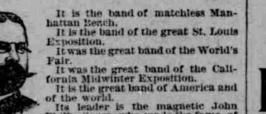
His "Washington Post March" has sold by the milsale.
His new and still more popular "Liberty Bell," "Man-nattan Beach," and "The "Directorate," are already in mormous demand.
Hence, and rightfully, is Sousa proclaimed the "March King," and his band without an existing rival.

SEATS ON SALE NEXT THURSDAY. POPULAR PRICES-Lower floor, 75c; balcony, 50; SPECIAL!

Beginning Monday, April 8,

THREE NIGHTS ONLY--No Matinee.

The Reigning Queen of Comic Opera,



DIRECTION ABBEY, SCHOEFFEL AND GRAU. MONDAY AND . . THE GRAND DUCHESS

WEDNESDAY . . LA PERICHOLE . THE ADVANCE SALE BEGINS NEXT THURSDAY AT 9 A. M.

and 84 M. PENN. ST., INDIANAPOLIS. Sunday Journal, by Mail, \$2 a Year